



# CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 04 Issue: 05 May 2023

<https://cajipc.centralasianstudies.org>

## Artistic Expression of Wedding Clothes in Folk Songs

*Shomurodova Sunbula Golibovna*

*PhD student of Bukhara State University, Uzbekistan*

*Received 14<sup>th</sup> Mar 2023, Accepted 15<sup>th</sup> Apr 2023, Online 27<sup>th</sup> May 2023*

### ANNOTATION

This article talks about the traditionality of the image of clothes related to the wedding ceremony, coming as a stable symbolic image. In Uzbek folklore, clothes are connected with the ideas of love, family, children, fertility, household life in real and symbolic terms. Also, every folk song reflects the social lifestyle. Often, in ritual songs, objects and things specific to old and new marriages are compared. The songs reflect the magical power of the world, belief in it, and the rituals associated with it. The names of clothes, which are an integral part of the lexical wealth of the national language, come not only with artistic expression, but also prove the existence of their naming features. Also, auxiliary parts such as skirts, belts and collars have their own symbolic meaning. The expressed a specific artistic and aesthetic task. The types of fabrics shown in the dresses worn by the bride and groom during the marriage ceremony also show the class representative of the lyrical hero in the song. In particular, the importance of clothing images in the expression of the love of the sexes, family, children, friends and parents in folk lyrics has been highlighted through historical-cultural and comparative-analytical methods.

**KEYWORDS:** “Tear the skirt”, “whiteness”, “matchmaking”, “wrapping a scarf”, “residue game”, “nine cutting”, chimildiq, “beshik kerti”.

### I. Introduction

In world folklore studies, the study of the history of the people, the culture of their way of life, which has found its artistic expression in various genres of folklore, has been one of the most important tasks of folklore studies. In this sense, traditional symbolic images and symbols of clothing are interpreted poetically in accordance with people's national world view, living area, and culture in the folklore of all nations. That's why it is necessary and urgent to reveal their historical-gradual interpretation features, clarify their mythological and social-life foundations, define their poetic, semantic-structural features from a ritual-mythological point of view. Clothing is a manifestation of human spirituality and culture. From time immemorial, our national costumes have had their own position among the nations of the world. Our clothes are inextricably linked with the history of our people and reflect the national identity of our people in material and cultural monuments.

In Uzbek folk songs, the image of clothes attracts attention due to its traditionality and standing as a symbolic image. In particular, the images of clothes have a special place in reflecting concepts such as love of the sexes, family, children, which appear in wedding ceremony songs.

## II. Literary review

The favorite heroic epic of the Uzbek people - the epic "Alpomish" has three stages of Uzbek weddings: 1) traditions before the wedding; 2) ceremonies held during the wedding ceremony; 3) the image of the ceremonies held after the wedding is vividly depicted.

In the epic, the first stage of the Uzbek wedding is related to "choosing a girl" or "seeing a girl", "mouthing", "sowing", "wrapping a scarf", "blessing", "going to the rest". It is possible to witness the skillful integration of the words and related poetic expressions into the subject of the epic. In particular, it can be observed that the custom of "wearing sarpo" related to it is mentioned separately, as the courtship ceremony is reflected in the epic. In fact, according to our tradition, if the girl agrees to be married to the suitors who come to her, the custom of sending them off with expensive clothes along with giving them a great party has been preserved to this day. It is known that in the epic, Surkhayil, who came to court, was chased by a dog and tore her clothes. Seeing that she was naked, the old man went to his house, brought new clothes, took off the old woman's torn clothes, put on new clothes, patted the old woman, and followed her home. The lying old woman hides this situation and deceives Karajan. He hides that Barchin's mother gave him the new clothes because the dog stole them, and says that she gave them to him because she agreed to the wedding. Karajan, who trusted his mother, said: "My mother married us from the first sight." "He has sent my mother from head to toe."

In the past, there were different forms of courtship. One of them is that close relatives, people who are close to each other plan to be godfathers and "put their children on fire", "bite their ears", "cradle" and "tear their skirts". " " is a habit. This almost forgotten ancient custom is observed in the version of the epic "Alpomish" recorded by Karabakhshi Umirov in the motive of betrothal of Hakimbek and Barchinoy by "tearing the skirts":

Researcher Latifa Khudoykulova looks at the courtship songs and sayings of Surkhan oasis, and also mentions courtship in the region. He pointed out that "tearing the skirt" is one of such customs, and according to this custom, when a girl was born in Denov district of Surkhan oasis, a family intending to marry a girl visited this house and tore the hem of the baby's dress.

## III. Results and discussion

When a girl whose skirt was "Etak yirtar" and "beshik kerti" came of age, the family who tore her skirt or cut her cradle performed a ceremony called "el sign". In addition, in the presence of close relatives of the family and the elders of the neighborhood, they brought an animal, often a ram, to the girl's house, butchered it and recited the blessing. matchmaker is not placed.

In the epic, the motive of Karajan coming to Barchin on behalf of Alpomish as a suitor is also given. According to the traditions of courtship, in order to express his approval, "Karajan begins to be a guest. He puts a dress under it."

After the girl agrees with the suitors from the boy's side and sends them away wearing a sarpo, the groom's side brings "whiteness" to the girl and "breaks bread", "gives a scarf" or "wraps a white scarf", "blesses" ", "thick cutting" practices are performed. It seems that certain types of clothing serve as "symbols of consent" in all of these.

After that, the girl is considered to be engaged to that guy and is called "betrothed". In relation to tall girls who are not engaged to anyone, the expressions "head open" or "head empty" are used.

In the epic "Alpomish" Karajan and Alpomish go to the desert, Karajan is embarrassed because he does not know this custom of Uzbeks. It is true, he will ask about it from his married mahrams, who have seen a lot about it. And they said: "On the eve of Hayit, we used to see the Uzbek groom. She was busy. He wrapped a turban and got dressed. "Wives used to buy something as a son-in-law, the son-in-law of a handsome Uzbek would be like that," they explain. It seems that they are informing Karajan about the preparations of Uzbek grooms on Eid. After hearing this word, Karajan said: "Let's make an Uzbek painting", he threw off his turban, put on new clothes, wrapped a turban on his head, put on a 90-foot iron coat, rode a horse, took his thirteen mahrams with him, He goes to hell. In fact, the bride will be informed about the young man's departure. According to this, he welcomes him and meets the girl. However, Karajan was not invited to stay. That's why it goes unnoticed. Nobody cares about him. Karajan: "We couldn't see the new one. The girls are unaware of the content," he says. It will be funny to see. The main reason for this is that "going to the ruins" was done secretly, in the dark, without being noticed. Karajan, however, is embarrassed by the fact that he was called to this work day and night, openly, and deliberately drew attention to it.

While describing the event of Barchinoy being transferred from Kalmok to Boisun as a bride in the epic, one of our native Uzbek traditions - the name of the painting "Erga korsatdi" is mentioned. According to him, the father of the bride slaughtered a sheep, called the groom, gave a feast, and he and his relatives were served with sarpas. After that, the father gave "white blessing" to the newlyweds. In the epic, Boisari's words when handing off Barchin, his fatherly applause are given as follows:

In the epic "Alpomish" there is also a description of a woman carrying a tablecloth and going to a wedding. Women usually went to weddings dressed like flowers and wearing red clothes. In particular, in the Surkhandarya oasis, red dresses are usually considered as a wedding dress. This is emphasized in the epic "Alpomish":

Kiygani gulgun qirmizday,  
Ko`zi cho`lpon yulduzday,  
Boysundi xotin-qizlari,  
Biznikiga qolmay to`yga.

According to the Uzbek tradition, there are rules for going to a wedding. To go to the wedding, women made special preparations by cooking and eating. The Uzbek meaning of this Udum is embodied in the image of women accompanying Alpomish in Kultoy's clothes to the wedding in the epic "Alpomish".

The customs of our people to go to a wedding with a wedding dress and to go to a wedding with makeup are still valid. There are folk proverbs about this, such as "If you go to a wedding, go full, leave your old clothes", "Go to the wedding with a full head".

According to one of the anecdotes about Effendi, no one paid attention to him as he went to the wedding in an old dress. The expensively dressed breeds were put in the net, the head of the food was drawn to them, and Efendi, who was sitting in the race, in old clothes, was ignored. Efendi returned home from the wedding hungry. Another time, Efandi also went to the wedding with some clothes. Everyone's attention was focused on him. They threw treats in front of him. Then Efandi looked at his dress and said: "Take, my dress, these sweet and sugary dishes are for you, eat them."

In this anecdote, it is described that Efandi was discriminated against because he violated the rules of attending a wedding.

It is true that some people treat people at weddings based on their position in society, among people, and the clothes they wear. In the above anecdote, this situation is satirically laughed at. Efendi was offended when he realized that he had been kicked out of the race because he was dressed in a sloppy dress at the wedding. Next time, he will dress expensively, take a place in the peshka, and embarrass the laganbardars.

In the epic "Alpomish" it is described that an elder named Yartiboy is disrespected at weddings due to his imprudence. In the epic, it is said about him: "When there is a party (a wedding or a gathering - S.S.), he does not touch the net, does not touch the tea from the cup, does not leave room for the kovus in front of the threshold, mixes with the kovus, and the dog falls. lib, the race was lying on the page", it is said.

The aesthetic significance of the ritual-magical properties of the clothes gradually increased and served to express the experiences of the lyrical hero. In songs, wearing a dress expresses desire and charm, and it is known that the dress has a magical power that fulfills this desire.:

Burama ko`ylak kiyadi,

Etagi yerga tiyadi.

Shu zamonning qizlari

Tanlab erga tiyadi.

There is a purpose to wearing a twist dress, that is, girls in such a dress cannot be touched, and there is a belief in the magical effect of a twist dress. Observations show that in the past, women used to show that they were young, young or widowed by their clothes.

Adjectives such as "white shirt" and "white paranji" are often used in Yor-yor. It's not for nothing, of course. Because yor-yorar are wedding ceremony songs, they are usually sung for a girl who leaves her parents' house wearing a white dress and goes to her future life partner. The girl who is being sent, asks her parents for their consent and puts her head on their knees. This traditional tradition is still preserved. For this reason, adjectives such as "white shirt" and "white paraji" found in yor-yors attract attention due to their ritual content. Moreover, their use is directly related to the people's sanctification of white color, understanding it in the sense of purity and glory.

Oq ko`ylagim bor deysan, ajab, ajab

Nega kiyib yurmaysan, ajab, ajab

Sevgan yorim bor deysan, ajab, ajab

Nega olib yurmaysan, ajab, ajab

The combination "white shirt" represents the concept of the shirt of happiness. In this combination, the adjective white is understood as a symbol of purity, virginity. After all, the white dress is considered as a means of transition from one world to another and is the reason for its deification. On this basis, the white color is used in moments of both happiness and unhappiness.

In the Olot and Karakol districts of Bukhara, the bride wears a lachak during the "Joy yigdi" part of the wedding. This is called "Lachakbandon", i.e. "Lachakboghilash". In the city of Bukhara and nearby districts,

this ceremony is called "Sallabandon" - "wrapping a turban", and at the end of the "Cradle wedding" ceremony, the girl is now a "real woman, mother, wife, mistress of a separate household". It is translated as "a woman with a hanging head" as a sign of her existence. After "Sallabandon" it was considered necessary for brides to participate in all weddings and mourning ceremonies in their neighborhoods along with older women. Until then, their participation was free. However, after "Sallabandon" it was considered a shame not to participate in weddings.

### Conclusion.

So, the fact that clothes have a ceremonial function is also confirmed by modern wedding and mourning ceremonies. The type of ceremony can be distinguished by the clothes worn by the participants. For example, a child to be circumcised or relatives of the deceased are distinguished from others by their clothes.

The ideas of Uzbek folk art, characterized by deep nationalism, are inextricably linked with the everyday life and spiritual life of the people. In them, human qualities such as high feelings, pure love, loyalty, and friendship are sung at a high level. Therefore, the names of clothes, which are an integral part of the lexical wealth of the national language, have not only an artistic expression, but also their own names. The Uzbek language has a lot of names for the types and parts of clothes, and the names of these clothes have been transferred from the folk language to songs, showing the situations of social behavior in different periods. Different imaginations and different concepts are at the basis of the names of the items. These names are reflected in the songs created by this people.

### References:

1. Аширов А. Ўзбек халқининг қадимий эътиқод ва маросимлари. – Т.: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2007. – 276 б.
2. Жўраев М., Худойкулова Л. Маросимнома. Ўзбек халқининг урф-одат ва маросимлари ҳақида қисқача маълумотнома. – Т.: Ўзбекистон Миллий кутубхонаси нашриёти, 2008. – 48 б.
3. Мусакулов А. Ўзбек халқ лирикаси тарихий асослари, бадиияти. – Т.: Фан, 1995. – 166 б.
4. Снесарев Г.П. Реликты домусульманских верований и обрядов у узбеков Хорезма. – М.: Наука, 1969. – С.221-222.
5. Н.Содиқова. Ўзбек миллий кийимлари. XIX-XX асрлар. – Т.: Шарқ, 2003. – Б.6.
6. Мусакулов А. Ўзбек халқ кўшиқларининг тарихий асослари. – Т., 1995. – Б.154.
7. Оқ олма, қизил олма. Ўзбек халқ кўшиқлари. Кўп томлик. Тўпловчи М.Алавия. – .: F.Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. – 232 б.
8. Тўй муборак, ёр-ёр. Тўпловчи ва нашрга таёрловчи О.Сафаров. – Т.:Маънавият, 2000. – 160 б.
9. Shomurodova S. SYMBOLIC IMPROVEMENT OF THE IMAGE OF BELBOG IN FOLK SONGS //Инновационное развитие науки и образования. – 2021. – С. 61-63.
10. Bahronovna R. G. Epic Interpretations of the Image of Trees in Uzbek Folk Tales //European Journal of Life Safety and Stability (2660-9630). – 2021. – Т. 12. – С. 330334.
11. Kizi R. G. B., Ubaydullayevna N. Y., Kizi M. M. I. The Image of Trees in Folklore: Genesis and Poetic Interpretations //International Journal of Psychosocial Rehabilitation. – 2020. – Т. 24. – №. 04.

12. Шербекова Г. Я. АФСОНА ВА РИВОЯТЛАРДА “ҲАЁТ ДАРАХТИ” ОБРАЗИ ИФОДАЛАНИШИГА ОИД АЙРИМ МУЛОҲАЗАЛАР //Scientific progress. – 2022. – Т. 3. – №. 2. – С. 244-250.
13. OBRAZINING O. Z. F. A. P. SEMANTIK TALQINLARI Rustamova Gavhar Bahron qizi Buxoro davlat universiteti tayanch doktoranti Buxoro, O ‘zbekiston Respublikasi //TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI. – 2021. – С. 319.
14. OBRAZINING Q. O'ZIGA XOS TALQINLARI //Namdu ilmiy axborotnomasi. - 2020. - Т. 1. - S. 5,311-319.
15. Saidakhmedovna, Uraeva Darmonoy; Bakhronovna, Rustamova Gavkhar; „Some Comments on the Expression of the Image of “Life Tree” In Legends and Narrations,International Journal of Discoveries and Innovations in Applied Sciences,2,6,51-55,2022,
16. Uraeva D.S. O'zbek folklorida tuyaga sig'inish bilan bog'liq xalq e'tiqodlarining talqini //Filologiya va tilshunoslik: muammolar va istiqbollar. - 2013. - S. 16-18.
17. Рустамова Гавҳар Баҳрон қизи Бухоро давлат университети таянч докторанти //Научно-практическая конференция. – 2021.
18. Urayeva D. S., Nurullayeva S. M. Expression of the realities and people of the war period through mythological images. ACADEMICIA: An International Multidisciplinary Research Journal. – 2020.
19. Ураева Д. С., Назарова Г. П. ИНГЛИЗ ВА ЎЗБЕК АДАБИЁТИДА ҚУШЛАР ОБРАЗИ //МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА. – 2020. – Т. 3. – №. 4.
20. Majidovna N. S., Saidakhmedovna U. D. Expression of the realities and people of the war period through mythological images //ACADEMICIA: An International Multidisciplinary Research Journal. – 2020. – Т. 10. – №. 8. – С. 462-466.
21. Uraeva D., Kabulova Z. INFLUENCE OF UZBEK LITERATURE ON ARTISTIC DEVELOPMENT OF KARAKALPAK MODERN POETRY //КУЛЬТУРОЛОГИЯ, ИСКУССТВОВЕДЕНИЕ И ФИЛОЛОГИЯ: СОВРЕМЕННЫЕ ВЗГЛЯДЫ И НАУЧНЫЕ ИССЛЕДОВАНИЯ. – 2019. – С. 94-98.